

# *The Dutch Boy* Painter



Published by National Lead Co.



## Pushing Advertised Goods

Dealers and manufacturers have known for some time that good goods are the only kind worth advertising.

The important thing is that the buying public begin to know it too.

They read what a costly process it is to build up a great trade-mark and they promptly reason that the product behind a trade-mark has to make good.

That kind of knowledge creates demand; it inspires buying; it makes customers.

One of the best examples of such a trade-mark is the "Dutch Boy Painter" synonym of highest-quality pure white lead.

Let the people know you are a white-leader and  
you will soon count them as your customers

## National Lead Company

New York Boston Buffalo Cincinnati Chicago Cleveland  
St. Louis San Francisco (John T. Lewis & Bros.  
Co., Philadelphia) (National Lead & Oil Co., Pittsburgh)

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# CONTENTS TO THE DUTCH BOY PAINTER

Vol. IV., No. 3

	Page
Red Lead and Its Manufacture . . . . .	51
Painting Yellow Pine . . . . .	54
Quality Commands the Price . . . . .	57
Priming Coats Must Be Hard . . . . .	57
For Your Local Paper . . . . .	58
Quality Counts . . . . .	58
Doubling the Cost . . . . .	59
A Cheap Painter Changes His Views . . . . .	60
Making it Pay . . . . .	63
Red Lead for Steel Bridges . . . . .	66
The Useful Steel Kegs . . . . .	68
"Dutch Boy" in the Tropics . . . . .	69
A Good Business Letter . . . . .	70
Summer Sentiments . . . . .	71
Harmony of Texture . . . . .	71
A Plan with "Getting" Qualities . . . . .	72



County and City Building, Chicago, on which 25 tons of National Lead Company's red lead were used

# THE DUTCH BOY PAINTER

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A MAGAZINE DEVOTED TO THE INTERESTS OF GOOD PAINTING

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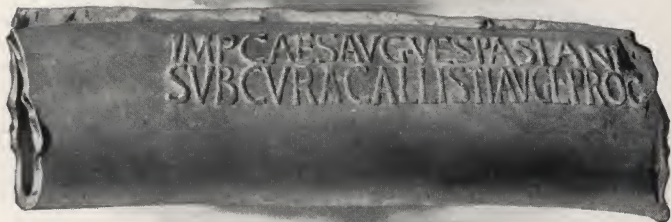
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VOL. IV.

111 BROADWAY, NEW YORK

No. 3

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## RED LEAD AND ITS MANUFACTURE



PIECE of lead pipe bearing the imprint of the Roman Emperor Vespasian, and found in good order after lying in the earth more than 1800 years, offers pretty good proof that metallic lead, at ordinary temperatures, is immune from oxidation or rust.

The fact seems to be that, in the presence of moisture, a film of oxide does form on the surface of metallic lead, but that this film itself tends to protect the metal from further oxidation.

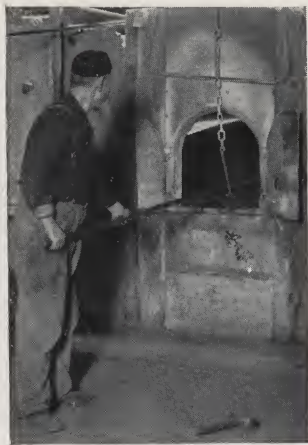
But what is true of lead at ordinary temperatures does not hold for lead in the molten state. Here it oxidizes quite



## The Dutch Boy Painter

readily. The higher the temperature up to a certain limit the more rapid the oxidation.

Two common forms of lead oxide are known as litharge and red lead. These are manufactured in reverberatory furnaces, that is, furnaces in which the heat is reverberated or thrown down from the arched roof of the furnace upon the material which is to be treated. The hearth or space where the oxidation occurs is about ten feet square. The fire boxes are at the sides.



The molten lead is constantly stirred

The arch is three or four feet above the hearth.

The manufacturing process begins by placing about one and a half tons of metal lead in one of these furnaces. The melting begins at about  $620^{\circ}$  F., but there is not much oxidation until the temperature is raised considerably. It is often raised as high as  $1600^{\circ}$  F. before the oxidation is complete.

While the lead is molten it is constantly stirred with huge iron-handled hoes in order to expose all parts of the lead to the oxidizing action of the air. Gradually the molten mass becomes granular, and with continued heat, all the lead is converted into oxide. If the heat has been high enough to render the litharge pasty, it will, when cooled and removed from the furnaces, break down into small reddish yellow flakes, known as flake litharge. When this substance is pulverized by grinding it takes on a buff color.

The process of transforming metallic lead into litharge requires about 24 hours. In that time, with the tempera-

ture at from  $1100^{\circ}$  to  $1600^{\circ}$ , the lead has taken up all the oxygen it will then hold. The oxidation for the time being is

sorbed and goes back to litharge.

For readers who are interested in the chemistry of the



Red lead furnaces in the new factory at Chicago

complete. But here is a remarkable fact: If the buff-colored, powdered litharge be again heated up to about  $900^{\circ}$  F., it begins taking on more oxygen and changes in color to a brilliant red. This is red lead.

More remarkable still, if the temperature be raised to  $1100^{\circ}$  and higher, the red lead loses the added oxygen it had ab-

subject it may be said that litharge,  $PbO$ , is monoxide of lead. To two parts of  $PbO$  there is added one part of  $PbO_2$ , peroxide of lead, making plumbate of lead,  $Pb_3O_4$ .

Usually, in the conversion of litharge into red lead, not all of the litharge is converted. There may be a small remnant of the latter, but the best red lead paint should contain less

than ten per cent. of litharge and more than ninety per cent. of red lead.

Color in red lead depends to some extent upon the purity of the pig lead from which it is made and to some extent upon the fineness of the product. Pure metal lead gives a bright, clear color, fineness tends to impart an orange tone.

For painting purposes red lead should be as highly oxidized and as finely ground as possible. In this condition it may be readily mixed by hand with linseed oil. Best results are secured by using a mixture of linseed oil that is two parts raw and one part kettle-boiled.

The proportion of red lead

to linseed oil should be as large as possible. Thirty - three pounds of red lead may generally be used to one gallon of oil. Special conditions may, however, require a larger proportion of oil than this.

Red lead paint dries to a hard, tough layer and gives the best kind of a foundation for other painting. It forms an especially good foundation for varnishes, varnish paints, enamel paints and other forms of decorative painting. Its use as a primer reduces the tendency of later coats to check and alligator. The tenacity with which it adheres to metal, and therefore protects it, is as remarkable as it is well known.

## PAINTING YELLOW PINE



FEW years ago the painter's chief problems in outside work had to do with soft white pine, more or less free from knots.

Today the supply of this wood is rapidly diminishing, and yellow pine, hard, resinous and more or less sappy is as rapidly taking its place.

The difficulty in making paint adhere firmly to yellow pine makes the subject an important one to every general painter, and we have frequent requests for the best way to handle this work. The following directions contain the best advice we can offer today:

The resinous matter in yellow pine gives trouble prin-



cipally because it softens under the heat of the sun, works its way to the surface, loosens the paint and causes it to crack and scale to a more or less objectionable extent.

The paint tests in North Dakota show that the best results on yellow pine were obtained with straight white lead paints; but even with white lead there was occasional trouble. The methods which have been used to overcome this difficulty are as follows:

First, treat the yellow pine with an alkaline solution (soda ash), and then wash the surface thoroughly to dissolve out the rosin soap formed. This method would be satisfactory if one could be sure to remove all the alkali, but that is not an easy matter. It is more easily accomplished on vertical than on horizontal surfaces.

The removal of the resinous matter is accomplished by washing the surface with heavy benzole. This benzole can be thinned to some extent with petroleum spirits. The method is a more or less

expensive one, and very often it is not followed out intelligently. It is not enough to simply paint the surface with benzole; the benzole should be rubbed off afterwards to



Victor office building, Kansas City, Mo.  
Walls painted with National Lead  
Co's. white lead

take the resinous matter away from the surface.

If this resinous matter can be hardened it is much less objectionable. It sometimes can be hardened by painting the surface first with a coating of thin liquid drier. The most satisfactory method, however, is to paint the surface with a

good straight red lead paint mixed on the following formula:

Red Lead . . 20 lbs.  
Linseed Oil . . 1 gallon  
Turpentine . . 1 quart  
Liquid Drier .  $\frac{1}{2}$  pint

The red lead acts as a drier to the resinous matter and makes it very much less apt to work through the surface.

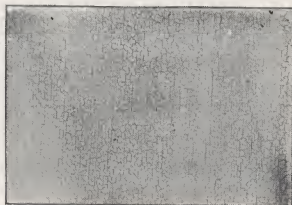
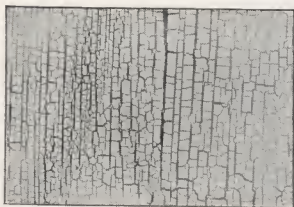
While treating the surface with soda ash is theoretically to be preferred, in practice it is not as satisfactory as it should be for the reasons which we have indicated. In

the present state of the art, the best we can recommend is a priming coat of red lead paint. It is well to give this priming coat plenty of time to dry and develop any weak spots before the subsequent coats are applied. A painter would probably prefer using some white lead with the red lead in order to reduce the glaring effect which the red lead paint temporarily produces; but if a straight red lead is used it will probably give better results.

One advantage of the red



Dewitt Clinton High School, New York, decorated with  
"Dutch Boy Painter" white lead



Checking, due to ochre priming

lead paint is that it produces an excellent foundation for the subsequent paint, causing it to harden most satisfactorily, which leaves it less susceptible to discoloration from the dust.

#### QUALITY COMMANDS THE PRICE

**A**N interesting letter has been received from C. B. Wisely, of Trenton, N. J., in which he tells how a contract was awarded him for painting several buildings, though his price was much higher than the estimate of his competitor.

The customer said: "Well, Wisely, you always did me good work and, although your opponent is 33 per cent. lower than you, I would rather have you do my work."

Mr. Wisely thinks his success is largely due to his use of National Lead Company's materials, but there is no doubt that careful, intelligent and conscientious work also contributes its part. The competent painter and the Dutch Boy make a partnership hard to beat.

#### PRIMING COATS MUST BE HARD

**T**HE two photographs reproduced on this page show how paint is likely to alligator when the priming coat is soft. The pictures show two test boards that were primed with ochre. The board showing the finer checking was painted with pure white lead, over the ochre

priming; the board showing the coarse checking and deep cracks was painted with a composite paint over the ochre priming.

The experiment indicates in the first place that the use of white lead tends to reduce the checking over a poor primer, and in the second place, that even the best of paint cannot be expected to give satisfactory results over a soft priming coat such as ochre produces. Successful painting demands a firm and well-dried undercoat.

#### FOR YOUR LOCAL PAPER

**I**NSTEAD of the regular formal advertisement, vary the plan occasionally with a reading note like this, adapted,

of course, to the circumstances:

"Have you noticed the improved appearance of Judge Barlow's residence on North Fifth Street? A new coat of paint did the business. I used "Dutch Boy Painter" white lead and pure linseed oil. Just watch it wear.

"This is only one of many jobs that I am proud of. Look at Barney Black's house which I painted four years ago. Let me do the same for your buildings."

#### QUALITY COUNTS

**T**HE better the masses come to understand the merits of National Lead Company's white lead ("Dutch Boy Painter" trademark) and the more familiar they become with the advantages of painting with this pure white lead and pure linseed oil, the more easily will the dealer be able to sell it, and the more readily will the painter who uses it



The shop of a White-leader, C. B. Mills, of Albion, Neb.



be able to secure contracts.

Everyone is influenced by what other people think of an article or a product. Let it be a piece of clothing, a bit of jewelry, a set of furniture, an automobile or a building product. The name or the quality that gives it distinction is a thing that counts with the purchaser. And whatever counts with the purchaser may fairly be turned to account by the seller.

When a man wants to sell his house he can ask and get a better price for it if he can say it was painted with the well-known "Dutch Boy Painter" trade-marked white lead and pure linseed oil than he could if he had to admit that it was painted with some kind of an unknown mixture.

This is a reasonable point for the dealer or the painter to present to his customer. Quality tells. Everyone would rather have high-grade goods than low-grade goods



Lutheran Immanuel Hospital at Mankato, Minn.  
White-leaded for Sanitary Purposes

or even goods of unknown quality. The superiority of National Lead Company's white lead, backed by extensive and continuous advertising, is an asset to painters and paint dealers who will avail themselves of it—as the wise ones are now doing.

## DOUBLING THE COST

THE man who buys so-called cheap paint, because it seems low in price, forgets that to his first cost he must add the cost of taking it off again a few months later when it has gone wrong.

A painter wrote us last month that a customer of his had just paid him four dollars more to clean off a coat of stuff than he had paid a cheap painter to put it on a year ago.



## A CHEAP PAINTER CHANGES HIS VIEWS



THE old painter was passing a house upon which a young man in painter's garb had just begun to spread a coat of paint.

"Good morning, neighbor," said the old master painter. "Pretty dry wood you have there?"

"Hadn't noticed it," said

People who understand mixing much better than I do attend to that. All I have to do is to open the can and dip in."

"That's convenient, surely. But don't you buy a different kind—a thinner paint—for dry wood like this from that which you would use on that new seasoned house across the street, for instance?"

"I should say not," replied



"I don't have to understand mixing my paint"

the young man, as he went on brushing.

"No? Then how could you tell how to mix your paint?" asked the experienced man.

"I didn't have to know.

the young man. "The manufacturer couldn't go to all that trouble. It's bad enough now with all the different tints the dealers have to keep in stock without mak-

ing a lot more kinds that look just alike. What's the use?"

"Well, it has been my ex-

This is as pretty a green as your hand-mixed paint could be," said the young fellow.



"Two years is a long time ahead, Uncle"

perience," said the master workman, "that you can't paint all surfaces with the same paint and have it wear well on all. For this old house, for example, where the wood is dry as tinder and pores wide open and empty, I would put more oil in my paint and less white lead, than I would for that house over there in which the wood is green and sappy and of hard fiber, too. Also different surfaces need different proportions of turpentine as well."

"O, this will look all right.

"Look all right! Why, of course it will—for a little while. No trouble about that if the tinting material in the paint is good. But how will it look a year or two from now, when the paint has scaled off in patches?"

"That's a long time ahead, Uncle," said the young man. "I expect to have my money for the job long before two years, I assure you."

"I see. Then you do not care whether the paint wears or not?" queried the older man.

## The Dutch Boy Painter

"Why should I? The house owner says: 'What will you charge me to paint my

ting the price under what you regular painters charge. I'm not a regular painter, you



"This is my last job until I have learned the trade"

house?' I tell him. He says: 'You'll use the best materials?' I say: 'Sure,' for I intend to use Jones & Jones Rock-Iron Paint. It is the best in the market. It says so on the can. What more can he ask? If it doesn't wear it isn't my fault."

"But think of your own interests. If it doesn't wear, how can you expect the job to bring you others?" persisted the old painter, trying to get at the young man's philosophy.

"O, I chance that. I'll get plenty to do at present by cut-

know. I never learned the trade—couldn't mix white lead and oil and colors to save my life. Don't know anything about this mixing the paint to suit the wood, that you talk about. I haven't anything to lose. When these houses commence to go wrong I can move somewhere else, or go into some other line, if I have to. People don't inquire around much, and you know a little cut in price catches them nearly every time—for at least once."

"Just so. But don't you see that by such a course you

can never accomplish anything you'll be proud of? You will be a dodger—a fly-by-night—as long as you live. You can't hope to build up a business and a name that way. After I learned my trade I set out to do the best work I possibly could, using material that I understood. I soon became known as the most reliable painter in town, and

I easily got the cream of all the contracts as long as I was in business."

"Say, Boss," said the young fellow, "you are dead right. This is my last job until I learn the trade. Soon as I finish this I'll look for work as a helper with some good man who understands his business. And I thank you for talking to me like a daddy."

## MAKING IT PAY



FEW weeks ago one of the Blue List cards gotten out by National Lead Company for the enrollment of white lead painters happened to fall into the hands of a man

named Ballou, down in Worcester, Mass.

Mr. Ballou, being a merchant, might have tossed the card carelessly into the waste basket since it was designed for the painter and not for the dealer. But the little talk on



Westport High School, Kansas City, Mo., walls painted with "Dutch Boy" white lead





Sacred Heart Sanitarium, Milwaukee, Wis. "Dutch Boy Painter" white lead used throughout, for decoration and trim. Work done by Josten & Co. Iron fence protected by National Lead Co's, red lead

the card about blue as the royal color, standing for class and quality, caught his keen eye and led him to write National Lead Company a cordial note commending the plan and calling attention to the fact that blue was his color too, and a winner.

The point is not so much that Mr. Ballou took the trouble to write about a plan which he himself could not use, but rather that he is on the alert for ideas that he can use, and make them pay. With his letter he sent also a copy of the "Worcester Gazette," which had a nice little article

about his business methods and which suggests what is written here. It is only fair to say, though, that the editors knew about this "Blue" store from other sources as well.

The article referred to says that the business was founded in 1848 by Mr. Ballou's grandfather. It might be thought that a prosperous, old-established business like that should pretty nearly run itself on past prestige, a kind of smooth, easy, non-aggressive course. But that isn't the present proprietor's attitude.

In the first place he is an advertiser. When National



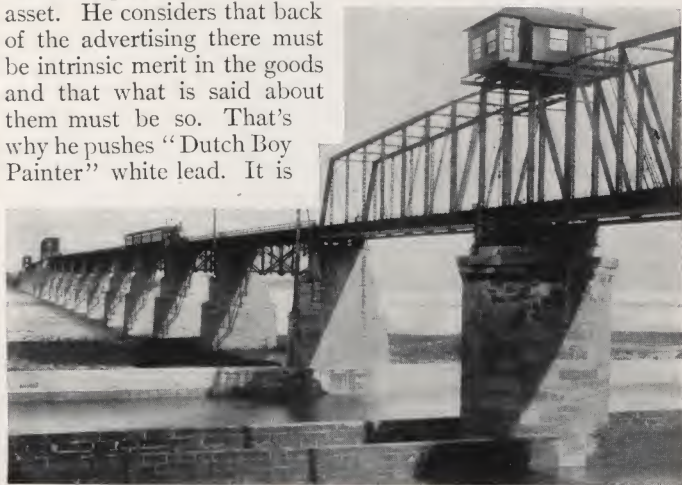
Lead Company announces a series of newspaper advertisements he sends for them, and he uses them. When they announce a window display or a new sign he wants that, and he gets out of an article all the advertising pull there is in it. If it is manufacturer's advertising, he co-operates to the fullest extent, and makes it pay.

But he insists on one thing, the advertising must be on the square. He counts truth in advertising as a good business asset. He considers that back of the advertising there must be intrinsic merit in the goods and that what is said about them must be so. That's why he pushes "Dutch Boy Painter" white lead. It is

his kind of merchandise, and it pays him to push it.

As an advertising device he calls his store the "Blue (Ballou) Store." To carry out this idea the front outside is kept well painted in blue. The window shades, the stationery, the wrapping paper, the twine and numerous other articles are blue, and the clerks wear blue coats. Inevitably all Worcester has to remember the name Ballou.

While this little play on



The Louisville Bridge. See next page

words cannot be exactly imitated by other dealers, it shows how the resourceful merchant, whether he happens to be a yankee or not, will turn to account every available circumstance, and make it pay.

The thing that is to be commended is this merchant's business principles of dealing in high class goods, particularly well-advertised goods, accepting the manufacturer's co-operation, keeping his name before the public, telling the truth in his local advertising, asking a fair profit, systematizing his work, utilizing incidents as they come along and increasing his business a little every day.



A section of Louisville Bridge girders

These are good principles for any merchant. The question is "How many merchants who read about the success and the enterprise of somebody else say, 'I can do that sort of thing!' and then go and do it?"

#### RED LEAD PROTECTION FOR STEEL BRIDGES

THE assistant superintendent of the Louisville Bridge Co., Mr. J. C. Cox, has written, by request, an interesting account of the successive paintings of the long railroad bridge at Louisville, Ky.

The bridge is 5,294 feet long and consists of twenty-six spans varying in length from 32 to 400 feet, and one draw span 264 feet long. The work of erecting the bridge was commenced in 1869 and completed early in 1870.

The iron received one coat of red lead and oil before leaving the shop and two coats of the same material after it was in position. It was again painted during the years 1877, 1889 and 1901.

It will be seen that between the erection and the first painting—eight years elapsed; between the first and second, twelve years elapsed; between the second and third again twelve years elapsed and it has now been ten years since the last coat of paint was applied.

The red lead used in 1877 and 1889 was furnished by the Kentucky Lead & Oil Co. and that used in 1901 was furnished by National Lead Co. Boiled linseed oil was used in all cases.

The oil was purchased raw and the work of boiling was supervised by a representative of the Louisville Bridge Co.

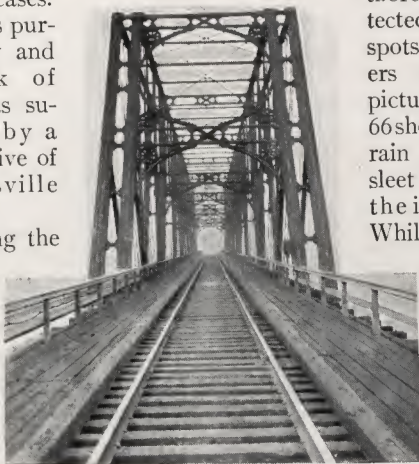
In mixing the red lead 35 to 45 pounds of red lead to one gallon of oil was used, the pro-

portion depending on the conditions of the weather, temperature, etc. The red lead was mixed to the consistency of paste the evening previous to the day it was used and thinned down for applying as needed.

Any person seeking a practical demonstration of the way red lead protects steel structures will find it to his satisfaction on this bridge, with four paintings in forty-one years, ten years since the last painting, and the metal still

thoroughly protected. The light spots on the girders seen in the picture on page 66 show where the rain snow and sleet have done their worst.

While the weather has marred the paint, it has not been able to get through to the steel.



One span of Louisville Bridge

**THE USEFUL STEEL KEGS**

**I**N addition to the various uses of "Dutch Boy Painter" steel kegs that have been suggested from time to time, here is a new one, reported by a salesman of the Atlantic Branch. He found Mr. H. F. Graf, a sign painter of Morristown, N. J., who had converted a 12½ and a 50 pound keg into an excellent glue pot.

The first step in preparing the device, after cleaning thoroughly, is to fasten on the cover of the fifty securely and permanently. Then with a can opener cut out a circle in

that cover large enough to allow the 12½ keg to set well down into the opening. The smaller keg, which is to contain the glue, will not reach the bottom of the fifty, into which the water is placed. A 25 pound keg could be used for the glue in place of a 12½, if desired. The fact that these kegs are seamless and thus have no joints to open when exposed to heat makes them particularly useful for the purpose just described.

While on the subject of kegs, it is gratifying to hear from a painter away down in



Myrtlebank Hotel, Kingston, Jamaica



Texas, Mr. W. J. Day, that in using the kegs for paint buckets it is a great advantage that the edges of these kegs are smooth and rounded. This means a considerable saving in brushes, because the edges of pails from which the covers are cut with a can opener are so rough and sharp that they keep splitting the bristles and cutting them off to fall into the paint. This advantage has no doubt been observed by many painters, but Mr. Day is the first to let us know about it.

Those who thought the bail on the steel pails was too short will be pleased to learn that this defect has been cor-

rected and the kegs going out have longer bails.

### "DUTCH BOY" IN THE TROPICS

IT is one thing for a paint to stand well in a temperate climate and quite another thing for it to resist the rigors of tropical wind, sun, salt air and storm.

A notable example of successful white-leading in the tropics is found in the Myrtlebank Hotel located on the island of Jamaica, at Kingston, right on the coast. This hotel was decorated a year and a half ago by the Dietz Painting & Decorating Co. of Boston. National Lead



Hotel Tichfield, Port Antonio, Jamaica



## The Dutch Boy Painter

Company's "Dutch Boy" white lead was used, and the hotel management reports that the painting looks as well today as the day it was done.

The way the paint stood the test on the Myrtlebank Hotel induced the proprietor of another large Jamaica hotel to use the same materials. This

being the universal paint pigment as pure white lead.

### A GOOD BUSINESS LETTER

**B**ELOW is a letter that is brief but right to the point. Almost any house-owner receiving this would be likely to read it. More than that, he would not be likely



Residence and power house, San Juan Water & Power Co., Silverton, Col. Painted four years ago with "Dutch Boy" lead, but still in prime condition.  
Elevation 9520 feet; snow five months in the year

is Hotel Tichfield, situated at Port Antonio, also on the coast.

Instances like these go to show that after a great deal of experimenting and theorizing nothing else comes so close to

to throw it away without a second thought. The letter is one that Mr. I. Sukenick of Bay Ridge, L. I., used in circularizing his customers. Mr. Sukenick has not told us what the results

were, but our guess is that it pulled:

"DEAR SIR:—Do you want some good painting? I study the surface before mixing my paint. A cheap painter knows nothing about such details, and cares less. He slaps on any old paint, any old way. No wonder some painting looks so bad.

"I use good material, 'Dutch Boy Painter' whitelead (none better) and pure linseed oil, pressed from real flaxseed. But I do more, I 'think' while I work. Let me estimate on your next job.

Paperhanging and plastering a specialty.

"Very truly yours,  
"I. SUKENICK."

## SUMMER SENTIMENTS

**O** SEE fair Luna, up in the hills, a park of pleasure and a magnet of bills, where are bought many rides and many a toy, is all to be made

white by "The Dutch Painter Boy." EVARTS DOWNIE  
(11 years old.)

Evarts is certainly the son of his father, Mr. William Downie, the Cleveland con-



St. John's Episcopal Church, Richmond, Va., where Patrick Henry made his famous speech. Recently white-leaded by R. E. Napier

tractor, who has printed on his wet paint signs.

"A little dash of color and a little dab of paint make a thing of beauty out of a thing that ain't."

## HARMONY OF TEXTURE

**A** NEW YORK decorator calls attention to the fact that harmony of texture is

## The Dutch Boy Painter

often as important in interior decoration as harmony of color. A rough brick fireplace, for instance, calls for rough hangings and rough treatment of walls, etc.; a good point for a painter and decorator to remember.

### THE PLAN WITH "GETTING" QUALITIES

A LETTER from Rawson & Cotter of Olathe, Col., is interesting as an illustration of two things. It is a testimonial to the way our direct advertising for the painter brings results. It also shows the right idea of co-operation. Mr. Rawson wrote March 17, 1911:

"I must congratulate you on the getting qualities of your advertising matter.

Out of the list of four names I sent you I secured three jobs at the first interview.

"Below is a list of thirteen prospective jobs, all at Olathe, Col. With your help we are confident of securing a large share of the work."

The above is the result of our "Never Fail" plan. It does not always score 75 per cent. as in the case cited, but the percentage of "wins" is always high. It is the most successful advertising plan for the painter we have ever tried.

We have used it in co-operation with painters for about four years now. Would you like to do more business?

Write us and say that you would like to have particulars about our N. F. plan.



National Lead Co's. booth at Little Rock, Ark.;  
National Retail Hardware Dealers' convention



## Advertisements that Help Sell Painting Materials

**O**UR new "D. D. Series" consists of five crisp little paint talks planned to secure more business for your paint department.

And we think they will do it for they are vigorous and to the point.

We believe this series is the best we have turned out.

The five attractive cuts are each made in two sizes, single column, like the one on this page, and double column.

We send either size without charge, on request, and your printer will set the copy to occupy whatever space you wish to use.

Available to only one dealer in each town. The one who asks first gets them.

### National Lead Company

New York Boston Buffalo Cincinnati Chicago Cleveland  
St. Louis San Francisco (John T. Lewis & Bros.  
Co., Philadelphia) (National Lead & Oil Co., Pittsburgh)

## Help for White Leaders

The more familiar the public becomes with our advertising the more worth while it is for you, Mr. White Leader, to tell your local public about yourself.

A property owner whose house needs painting reads a straight-out white lead talk in the Saturday Evening Post, for example. The talk advocates "Dutch Boy Painter" white lead and pure linseed oil.

Next he picks up his local paper and sees your advertisement, announcing that you use "Dutch Boy Painter" white lead and pure linseed oil.

What happens? Your advertisement has behind it all the prestige of the Saturday Evening Post, National Lead Company and the "Dutch Boy Painter" trade-mark. You are the man that house-owner is looking for and you get together.

Let National Lead Company show you a set of advertisements you can use locally that will turn every magazine advertisement circulated in your neighborhood into an advertisement for you. No charge for this service and cuts furnished free.

